Conrad Grebel University College  
University of Waterloo  
Department of Music

MUSIC 334/WS 334: WOMEN AND MUSIC  
Fall 2015

Class Time: Wed 7:00–9:50pm  
Location: CGUC Rm 1300  
Instructor: Professor Maisie Sum  
Office Hours: Tuesdays & Thursdays 2:30-3:30 PM, CGUC Rm 1102  
Contact: 519-885-0220 x24219, maisie.sum@uwaterloo.ca

Course Description:
A study of gender issues relating to the role of women in music from antiquity to the present, emphasizing both classical and popular music within social, cultural settings of Western and non-Western societies. (UW calendar)

This fall we will examine women’s musical roles and activities in cross-cultural perspective. The relationship between gender ideologies and women’s music activities in selected world cultures will be explored in readings, AV materials, and in class discussions. Topics may include historical accounts of women’s music-making, women’s music as a genre, women’s music activities in everyday life, women’s musical roles in ritual and religious life, and music in inter-gender relations.

Course Work:

1. Interview (10%)
   Interview a professional woman musician (performer, composer, conductor) or music educator (from children’s piano teacher to classroom music teacher) about her life in music in person or by phone. Here are some sample questions to consider: When did she first “discover” music? How did she become involved? What training did she have? What are her goals? Why does she pursue music as a vocation? What challenges has she faced as a woman musician? Etc. Write a 4-page (~1000 words) report on the interview that includes:
   • 2 to 2.5-page summary of the interview
   • 1.5 to 2-page summary of your reflections/reactions to comments (E.g., What did you find most interesting or unusual?)
   • Word count
   • A transcription of the interview (preferred) or copy of email exchanges (not included in word count)
   Due October 7.

2. Listening Tests (2 @ 15% each = 30%)
   This course requires you to listen to pieces in order to determine musical features, style, lyrics, overall sound, and culture, country, and/or region of origin. Each class contains listening examples, and you will need to do careful, frequent listening outside of class in order to become acquainted with the music studied. There will be two listening tests, the first on October 21, and the second on November 25. (N.B. Parts of pieces, not necessarily the very beginnings of a piece, will be played for identification. The playlists will be reviewed and possibly modified before a test.)

3. Concert Review (10%)
   You are encouraged to attend at least two live concerts this term. Write a short 2- to 3-page paper (500–750 words) reviewing one concert that includes music by women composers and/or predominantly women performers (a strong woman vocalist with male backup band would also be acceptable). A ticket or concert program must be stapled to your review. Due one week after the concert; deadline Dec 4.
Below is a list of approved concerts taking place at UW. Other concerts will be announced in class throughout the term. You are also encouraged to share information about concerts on the LEARN Discussion List “Concerts - Fall 2015” or at the start of class.

- Sept 16 (Wed): 12:30 PM Earth Voices, Carol Ann Weaver (CGUC Chapel)
- Sept 26 (Sat): 12:00pm-5:00pm - 12th Annual Traditional Pow Wow (St.Paul’s College Green) [https://uwaterloo.ca/stpauls/events/traditional-pow-wow]
- October 3 (Sat): 11:00 AM to 2:00 PM - 21st Annual East Asian Festival (Renison College) [https://uwaterloo.ca/renison/eaf-2015]
- Oct 14 (Wed): 12:30 PM Surprising Shostakovich, Epic Tchaikovsky, Miriam Stewart-Kroeker Marcus Scholtes & Heidi Wall (CGUC Chapel)
- Oct 30 (Fri): 12:30 PM Haydn String Quartet Op. 50 No. 6 & Op. 74 No. 2, Attacca Quartet (CGUC Chapel)
- Nov 11 (Wed): 12:30 PM Songs My Mother Never Taught Me, Leslie Fagan, Lorin Shalanko (CGUC Chapel)
- Nov 27 (Fri): 7:30 PM UW Balinese Gamelan (Humanities Theatre on UW main campus)
- For more Music Events at UW go to [https://uwaterloo.ca/music/events]

4. Reflection Papers (5%)

After each reading and listening assignment, you will prepare a short 1-page analysis (approx. 250 words using 12-pt TNR font, double-spaced; please provide a word count at the end of the paper) prior to each class on which the reading is assigned, as well as a reflection after the conclusion of the class discussion to synthesize your learning experience. The reflection should demonstrate thoughtfulness, and take into consideration the key ideas for each reading assignment (i.e., come up with three “big” questions on key concepts in the reading, answer at least one of these questions or write a commentary on why you think these are the core issues in the reading), as well as a close consideration of the context (political and/or cultural) and music (i.e., assigned listening example and/or others). This kind of reflective synthesis will be crucial to your complete understanding of the readings and the ideas connected to the material, and for academic success in class and high achievement on tests and the final project.

One set of reflection papers is due during the term and will be accepted up until the end of Week 10. A set comprises a pre-lecture reflection and a post-lecture reflection of the same materials. Pre-lecture reflection papers must be submitted before class (no later than 3:30 PM Wednesday); the accompanying post-lecture reflection is to be submitted within two days following the lecture (by Friday 3:30 PM). A dropbox has been setup on LEARN. Be sure to submit your reflection papers (as a set) to the appropriate folder. There are two dropbox folders for each week. For example, if you choose to do your set of reflections on Week 3’s materials and lecture, you would submit to: Pre-Lecture Reflection - Sept 30, and Post-Lecture Reflection - Sept 30. Note that the due dates and times for these would be September 30 at 3:30 PM and October 2 at 3:30 PM, respectively. Please name each set in the following manner:

yourlastname-reflection-pre yourlastname-reflection-post

N.B. Additional sets of reflection papers may be submitted during the term and will be considered towards your participation grade.

5. Major Project (proposal, workshop, presentation = 35%)

The Major Project consists of a written proposal, interactive workshop, and presentation. The project may take one of the following forms (detailed in the “Major Project Guide”):

- ONE: a text-based investigation
- TWO: an ethnographic account,
- THREE: a creative exploration

A topic may be selected from the following categories:

a) a woman who is/was a professional musician
b) women’s musical roles and activities in a selected world culture
c) women’s musical roles and activities of a selected theme
d) participation in a music/dance you have no experience with
a. Proposal & Workshop (15%)

The Major Project Proposal includes a proposal, an outline of the project, and a reference list. The 2-page proposal (~500 words) consists of a thoughtfully developed essay identifying the subject and focus of your project, guiding question(s), the general shape/direction the project is likely to take, connection with course material/topics, and knowledge of previous studies. The outline (1 to 2 pages) serves as a map of your Major Project and should make use of multi-level lists to illustrate main sections, subject of paragraphs, etc. You may choose to use sentences or point form as long as your phrases are clear and complete. Provide sources in a reference list (bibliography and discography) and include a one-paragraph description of selected sources indicating how they relate to your project topic. Due on the day of your scheduled workshop in Week 5.

The Major Project Workshop consists of a 30-minute meeting in groups of four scheduled outside of regular class time during Week 5. During this interactive workshop you will have the opportunity to give a brief 3-minute synopsis of the project you wish to undertake and receive feedback from your peers (1-minute each).

N.B. Failure to submit the Major Project Proposal on time and to participate in the Major Project Proposal Workshop will result in a grade of “0”.

b. Abstract and Presentation (20%)

The Major Project Presentation invites you to present on a topic that inspires your curiosity and to engage in a discussion with your classmates. During the preparation process, reflect on how the assigned readings, AV material, class discussions, and your independent investigation and/or observations have informed your own understanding of the relationship between women, music and gender. The presentation consists of a 15-minute in-class oral presentation followed by a 5-minute discussion period. Presentations will be scheduled during the second half of class from Week 7 to Week 11.

6. Participation (10%) 

This course combines lecture and seminar formats; the latter of which involves significant active participation in order to discuss, question and explore the material. We will work to create a collaborative learning community, which requires respectful engagement with the material and each other, particularly when viewpoints differ. Regular class attendance is important, expected and factored into the grade (one absence will be excused without penalty or a medical note).

Part of the grade draws on your engagement throughout the course including discussions, listening exercises, music-making activities, responses to assigned AV material and readings, group work, peer assessment of presentation, and attitude. Class participation goes considerably beyond attendance and will be assessed based upon:

- Evidence of thoughtful engagement with the assigned reading and AV material. You are expected to share at least two comments and/or questions that you have prepared about the assigned work.
- Active, constructive contributions to class discussions. For example, building on a classmate’s ideas, providing constructive counterpoints, and raising analytical questions.
- Completion of periodic in-class assignments (e.g., you may be asked to hand in questions or comments related to the assigned work, a written response to AV material presented in class, group work, group music-making activities, etc.)
- Constructive comments and questions during the discussion period of the Major Project Presentations

7. WoM Playlist

You are asked to submit soundfiles or YouTube links to the LEARN Discussion List “WoM 2015 Playlist” anytime during the term. Write a one-sentence description about the music and why you decided to share it (e.g., a song from Mali that inspired/empowered you in some way; music that you like to listen to in the morning; music you thought about in response to a reading/lecture/AV material; a favourite tune because…). Depending on the number of submissions, these selections may be played during the term or reserved for the last day of classes together.
Assessment and Due Dates:

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<thead>
<tr>
<th>Assessment</th>
<th>Percentage</th>
<th>Due Date</th>
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<tbody>
<tr>
<td>Interview</td>
<td>10%</td>
<td>Oct 7</td>
</tr>
<tr>
<td>Listening Tests (2)</td>
<td>30%</td>
<td>Oct 21 and Nov 25</td>
</tr>
<tr>
<td>Major Project</td>
<td>35%</td>
<td></td>
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<tr>
<td>- Proposal (15%)</td>
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<td>Week 5</td>
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<tr>
<td>- Presentation (20%)</td>
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<td>Week 6 to Week 11</td>
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<tr>
<td>Concert Review</td>
<td>10%</td>
<td>Due 1 week following concert (by Dec 4)</td>
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<tr>
<td>Reflection Papers</td>
<td>5%</td>
<td>Due by the end of Week 10</td>
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<tr>
<td>Participation</td>
<td>10%</td>
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</tbody>
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*Please note that a cross-listed course will count in all respective averages no matter under which rubric it has been taken. For example, a MUSIC/WS cross-list will count in a Music major average, even if the course is taken under the Women Studies rubric.*

Required Reading and Listening:

**Readings:** Assigned readings are uploaded as electronic resources on LEARN (link to Course e-Reserves OR uploaded under Course Materials/Content/*) or available online (see Reading List for details).

*The books from which many of these readings have been scanned are on reserve in the Conrad Grebel Milton Good library on the 3rd floor of Grebel (see Reading List).*

**AV Material:** Assigned listening and video files are uploaded to the course site on LEARN (go to Course Materials/Content/*) or available online (see Playlist for details).

Summary of what the class will offer:

- A cross-cultural perspective of music as a human phenomenon and gendered activity
- Practical and theoretical knowledge of music from a variety of cultures
- Exposure to some music you have never heard
- Participation in an exchange of ideas with peers
- Hands-on experience playing Balinese (Indonesian) music on instruments of the World Music Ensemble

During the course, you are expected to:

- Understand concepts and terms developed in lectures. You may be asked to memorize terms and definitions (and a few famous quotations) and asked to cite them and/or apply them to musical examples on the listening tests
- Read assigned texts
- Listen to or watch assigned recordings
- Participate actively in musical activities and class discussions
- Come to all lectures on time, be focused, and take good notes. The class content—and the basis for the tests—is drawn from the lectures, which include discussions and AV material shown during this time. There is no one textbook that matches the class material.

By the end of the course, you will be able to:

- Identify women’s musical activities and specific musical features about recorded examples
- Discuss the relationship between music and gender in cross-cultural perspective
- Explain the use, function, and meaning of women’s musical activities and compare musical roles and activities in selected world cultures
- Observe musical activities and listen to music critically by considering both musical and cultural elements and with increased openness, awareness, understanding, and curiosity
• Demonstrate basic rhythmic patterns taught in class
• Reflect critically on our society’s relationship to music and gender (i.e., with regard to institutions such as government, education, media, church, medicine, etc., and your personal day-to-day activities and patterns of thought)

**Asking for help:** If you email for help, you will get a prompt answer if your question is pertinent. If the answer to your question was covered in class or is elsewhere available, your message might not receive attention. So be sure to check in advance. Mainly, I would prefer to speak to you in person. Please take advantage of the office hours listed on the first page of the syllabus. Make an appointment if the office hours conflict with your course schedule.

**Playing music through the year:** The UW Department of Music offers one large World Music Ensemble class (Balinese gamelan) and a semi-private Balinese chamber percussion ensemble class open to ALL students, whether they have studied music before or not. Why not take one of these? It provides a wonderful kind of learning you may not have experienced.

- **World Music Ensemble: Balinese Gamelan** with artist-in-residence I Dewa Made Suparta and Prof. Sum
  - Meets Tuesday Thursday 4 to 5:30 PM
- **Balinese chamber percussion ensemble** with artist-in-residence I Dewa Made Suparta
  - Nine hours of instruction over the 12-week term. Schedule coordinated between student and teacher.

These courses require no work beyond coming to class for rehearsal. You MUST participate in a concert at the end of the term. If you want to participate in a satisfying group music-making experience and learn about another culture and its music at the same time, this is an EXCELLENT AND RARE OPPORTUNITY.

Come to an information session to learn more about the Balinese gamelan (sign up at [https://uwaterloo.ca/music/ensembles/ensemble-audition-times#Gamelan](https://uwaterloo.ca/music/ensembles/ensemble-audition-times#Gamelan)). For general information about the ensemble go to [https://uwaterloo.ca/music/ensembles#Gamelan](https://uwaterloo.ca/music/ensembles#Gamelan).

The UW Department of Music has six additional Music Ensembles to choose from. Acceptance to these is by audition or interview, and at the discretion of the instructor. They are:

- **University Choir** with Dr. Gerard Yun
  - Meets Monday 7 to 10 PM
- **Chamber Choir** with Prof. Mark Vuorinen
  - Meets Tuesday Thursday 4 to 5:30 PM
- **Chapel Choir** with Catherine Robertson
  - Meets Monday Wednesday 3:30 to 5:15 PM
- **Instrumental Chamber Ensemble** with Ben Bolt-Martin
  - Meets at different times depending on members of each ensemble
- **Jazz Ensemble** with Michael Wood
  - Meets Monday 7 to 10 PM
- **Vocal Techniques** with Stephanie Kramer
  - Meets Wednesday 7 to 9 PM

For more information go to the Dept. of Music website at [https://uwaterloo.ca/music/ensembles](https://uwaterloo.ca/music/ensembles)
Course Policies and the University of Waterloo

1. **Coursework Deadlines**
   Coursework must be submitted in class or to the course site on LEARN (as instructed) by the due date and time. Late assignments will not be accepted. See point #9. **Accommodation Due to Illness** below for exceptional cases.

2. **Laptop, Tablet and Phone Policy**
   The use of laptops and tablets in the classroom is a privilege and restricted to taking notes and consulting course materials. Please be considerate towards your peers as your use of these devices may disturb their learning. Phones should be silenced and kept out of sight for the duration of the class period. The instructor reserves the right to modify this policy as needed throughout the term.

3. **Academic Integrity**
   In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. See the UWaterloo Academic Integrity Webpage (https://uwaterloo.ca/academic-integrity/) and the Arts Academic Integrity Office Webpage (http://arts.uwaterloo.ca/current-undergraduates/academic-responsibility) and https://uwaterloo.ca/arts/current-undergraduates/student-support/ethical-behavior for more information.

4. **Discipline**
   A student is expected to know what constitutes academic integrity to avoid committing academic offenses and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (e.g., plagiarism, cheating) or about “rules” for group work/collaboration should seek guidance from the course professor, academic advisor, or the undergraduate associate dean. For information on categories of offenses and types of penalties, students should refer to Policy 70, Student Petitions and Grievances, Section 4 (http://www.adm.uwaterloo.ca/infosec/Policies/policy71.htm). For typical penalties check Guidelines for the Assessment of Penalties (http://www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm).

5. **Grievance**
   A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read Policy 70, Student Petitions and Grievances, Section 4 (https://uwaterloo.ca/secretariat/policies-procedures-guidelines/policy-70). When in doubt please be certain to contact the department’s administrative assistant who will provide further assistance.

6. **Appeals**
   A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72 - Student Appeals. *Other sources of information for students:*
   - Academic Integrity website (Arts)
   - Academic Integrity Office (UWaterloo)

7. **Access Ability Services - Accommodation for Students with Disabilities**
   https://uwaterloo.ca/disability-services/
   The University of Waterloo and Conrad Grebel University College share a commitment to support the participation and access to university programs, services, and facilities by persons with disabilities.

   **Note for Students with Disabilities**
   - Contact the Office of AccessAbility Services at 519-888-4567 ext. 35082 or visit Needles Hall 1132. Book an appointment to meet with an advisor to discuss the available services and supports. The Office for Persons with Disabilities (OPD) collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with the Office at the beginning of each academic term.

8. **Accommodation Due to Illness**
   From time to time students become ill or have ongoing medical conditions that prevent them from meeting academic obligations. The University is committed to assisting students who are ill and has established the following policy:

   **Documentation**
   - Students in on-campus courses who are ill and unable to meet assignment due dates or write a term test or final examination should seek medical treatment and provide confirmation of the illness to the instructor(s) **within 48 hours**. A doctor’s note or form created by the physician or clinic is acceptable
   - In the case of a missed test (midterm or final exam), students must submit within 48 hours medical documentation that contains the same information specified on the UW Verification of Illness Form.
Course Calendar

*N.b. Schedule may change from time to time to reflect the pace of the course and to better refine the course schedule. Changes to this schedule will be announced in class and on LEARN.*

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<tr>
<th>Week</th>
<th>Date</th>
<th>Topic</th>
<th>Listening</th>
<th>Reading</th>
<th>Assignments Due</th>
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| 1    | W Sept 16  | INTRO
Key Concepts, Historical Accounts                                   | Playlist 1      |                          |                                       |
| 2    | W Sept 23  | **Women’s Musical Activities:** The Life Cycle and The Everyday        | Playlist 2      | Jones 422–437
Shelemay 127–135
Feld 217–225 |                                       |
| 3    | W Sept 30  | **EMPOWERED PERFORMANCE**
African-American Voices of Protest                                     | Playlist 3      | Kernodle 213–231
Feinstein 1349–1379|                                       |
| 4    | W Oct 7    | The Voice of Argentina
The Voice of Egypt                                                        | Playlist 4      | Bernstein 166–176
Danielson 147–163 | Interview (10%)               |
| 5    | W Oct 14   | **FOCUS: Bali, Indonesia**                                             | Playlist 5      | Downing 54–80             | Proposal (15%)
Gamelan Workshop                      |
|      |            | Oct 13–16 Proposal & Workshop                                          |                 |                          |                                       |
| 6    | W Oct 21   | **GENDERED PERFORMANCE** Musical Roles in Ritual Life                   | Playlist 6      | Koskoff 2001: 3–14
Kendall 1991: 45–61
Feld 86–88, 93–108, 127–129 | Listening Quiz 1 (15%)
Discussion                  |
| 7    | W Oct 28   | **The Courtesan’s Music**                                              | Playlist 7      | Feldman & Gordon 3–25
Soneji 30–49                                | Student Presentations                   |
| 8    | W Nov 4    | **Music of “Comfort Women”**                                           | Playlist 8      | Pilzer 1–23               | Student Presentations                |
|      |            |                                                                      |                 | Pilzer 2012: 3–13            |                                       |
| 9    | W Nov 11   | **American Pop Music and MTV**                                         | Playlist 9      | Koskoff 2014: 76–89
Hoke 387–416                      | Student Presentations                   |
| 10   | W Nov 18   | **FOCUS: Morocco**                                                     | Playlist 10     | Kapelān 11–23
Ciucci 2010: 71–90
Baldassarre (online) | Student Presentations                   |
| 11   | W Nov 25   | **OUTRO**                                                              |                 |                          |                                       |
| 12   | W Dec 2    | NO CLASSES (away at SEM Conference in Texas)
*N.B. Made up during Week 5*                                               |                 | Concert Review (10%)
by Dec 4                |                                       |